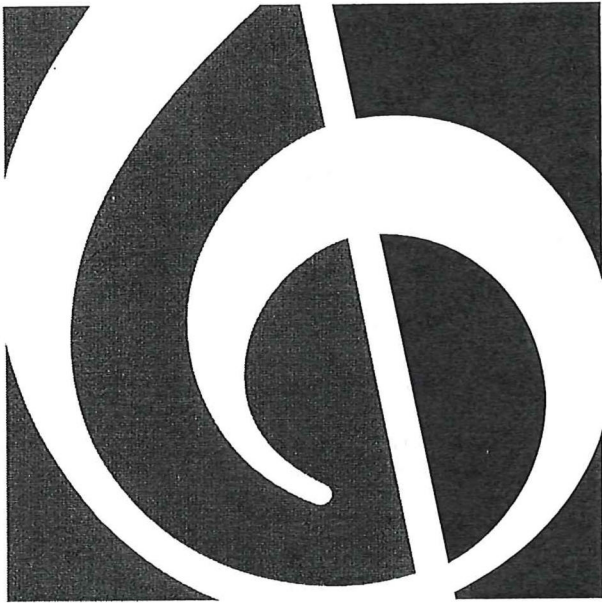


CD 2005-- 8/9

FACULTY *of* MUSIC



2004-2005

WHERE GREAT MUSIC MEETS GREAT MINDS

Saturday, February 5, 2005
8 pm, MacMillan Theatre

University of Toronto
Faculty of Music
presents

UNIVERSITY OF TORONTO WIND ENSEMBLE

Gregory Burton, conductor
in
"Dream Music"

When I Close My Eyes, I See Dancers (1992)

Timothy Mahr (b.1956)

Euphonium Concerto (1972)

Joseph Horovitz (b.1926)

Moderato
Lento
Con Moto

Meaghan Allen, soloist

Symphony No. 2 - A Maritime Symphony (2001)

James Grant Code (b.1942)

The Land
The People
The Sea

INTERMISSION

A Child's Garden of Dreams (1981)

David Maslanka (b.1943)

- No. 1. *There is a desert on the moon where the dreamer sinks so deeply into the ground that she reaches hell.*
- No. 2. *A drunken woman falls into the water and comes out renewed and sober.*
- No. 3. *A horde of small animals frightens the dreamer. The animals increase to a tremendous size, and one of them devours the little girl.*
- No. 4. *A drop of water is seen as it appears when looked at through a microscope. The girl sees that the drop is full of tree branches. This portrays the origin of the world.*
- No. 5. *An ascent into heaven where pagan dances are being celebrated; and a descent into hell, where angels are doing good deeds.*

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Program Notes

Timothy Mahr is an Associate Professor of composition at St. Olaf College in Northfield Minnesota. *When I Close My Eyes I See Dancers* was commissioned by the Indiana Bandmasters Association for the 1992 All-State Honours Band and was premiered on March 15, 1992 in Indianapolis with the composer conducting. It is a fantasy work, an exploration of the rhythms, melodies and harmonies of dance music. It is intended to conjure to mind vividly, images of motion. The introduction brings the dancers onto an imaginary stage and assuming a calm, before the first of three highly spirited dances begins. As the dances draw to a close, the chimes strike, signaling an end to the revelry and causing the dancers to run away into the night.

The Euphonium Concerto by **Joseph Horowitz** was originally commissioned by the National Brass Band Championships of Great Britain. The world premiere took place at the Royal Albert Hall, London on the 14th of October 1972, with soloist Trevor Groom and the G.U.S. Footwear Band. The version for wind orchestra was first performed at the Royal Northern College of Music in 1999. The composer states, "The 3-movement structure reflects my essentially classical outlook concerning concertos. Traditionally this design favours the listener, as it were, first in the head, then in the heart and finally in the toes.....After completing the composition, I discovered that the final resolution of each movement followed the key pattern C-D-E flat; it seems that the initial idea of a concerto in C minor was guided by the kindly hand of the Goddess of Tonality-long may she prosper!"

Soloist, and concerto competition winner **Meaghan Allen** is a second year euphonium major at the University of Toronto. Meaghan is in the studio of Curtis Metcalf and is a very active performer in brass bands and wind bands in the GTA.

James Grant Code is a full Professor of brass and composition at Mount Allison University and has worked at the university since 1969. A performer on both trumpet and horn, in both the classical and jazz idioms, he has been heard in a number of CBC performances over the years. He is currently principal horn in Symphony New Brunswick, and a member of the Prince Edward Island Symphony Orchestra and the Fundy Chamber Players. Code has written many compositions for both chamber groups and large ensembles. His *Symphony No. 2, A Maritime Symphony*, is creative expression of Code's impression of the people, land and sea of the Canadian Maritime provinces. The following notes are included in the score regarding the three movements;

The Land: *From bright, sunny summer to bleak, blustery winter; the land can be both harsh and soothing. Rivers flow through her; to the sea.*

The Sea: *Like the land, the sea is both giving and unforgiving; mother of all life, she continues to nourish and nurture, but she can turn in a moment and, without warning and without remorse, take away what she has given.*

The People: *The people come from many racial, religious, linguistic and geographic backgrounds. They are at once hardy and gentle; they are made strong by their relationship with the land and the sea, and they have learned to live together as they have learned to live with nature.*

David Maslanka has become well known for his extremely challenging and creative treatment of the symphonic wind ensemble. *A Child's Garden of Dreams* was commissioned by, and is dedicated to the late John P. Paynter and the Northwestern University Symphonic Wind Ensemble. At the time of the commission, Paynter asked for a major work for wind ensemble. Maslanka had no restrictions placed upon him regarding length and was able to write freely. Instrumentation of the basic wind ensemble was assumed along with additional instruments such as electric organ, piano, harp, and a huge battery of percussion. Paynter made only one request: he wanted the wind orchestra equivalent of the Bartok *Concerto for Orchestra*. The composer has acknowledged his awe of this particular work of Bartok's and so this particular commission became a unique challenge. The following composer's note is included in the score and gives insight into the nature of the composition.

Composer's Note

The following is from *Man and His Symbols* by Carl Jung:

"A very important case came to me from a man who was himself a psychiatrist. One day he brought me a handwritten booklet he had received as a Christmas present from his 10-year-old daughter. It contained a whole series of dreams she had had when she was eight. They made up the weirdest series of dreams I have ever seen, and I could well understand why her father was more than just puzzled by them. Though childlike, they were uncanny, and they contained images whose origin was wholly

incomprehensible to the father.....In the unabridged German original, each dream begins with the words of the old fairy tale: 'Once upon a time....' By these words the little dreamer suggests that she feels as if each dream were a sort of fairy tale, which she wants to tell her father as a Christmas present. The father tried to explain the dreams in terms of their context. But he could not do so because there appeared to be no personal associations to them....The little girl died of an infectious disease about a year after that Christmas....the dreams were a preparation for death, expressed through short stories, like the tales of old primitive initiations...The girl was approaching puberty, and at the same time, the end of her life. Little or nothing in symbolism of her dreams points to the beginning of a normal adult life. When I first read her dreams, I had the uncanny feeling that they suggested the impending disaster. These dreams open up a new and rather terrifying aspect of life and death. One would expect to find such images in an aging person who looks back upon life, rather than to be given them by a child. Their atmosphere recalls the old Romans saying, 'Life is a short dream,' rather than the joy and exuberance of its springtime. Experience shows that the unknown approach of death casts an 'adumbratio' (an anticipatory shadow) over the life and dreams of the victim. Even the altar in Christian churches represents, on one hand, a tomb, and, on the other hand, a place of resurrection-the transformation of death into eternal life."

Maslanka selected five of the dreams as motifs for the movements of the composition.



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UNIVERSITY OF TORONTO WIND ENSEMBLE

Gregory Burton, conductor

Flute

Izabella Budai
Kaili Maimets
Cindy Michalak
Amy Nathan
Lynn Tucker

Oboe

Yitan Chen
Christy Germscheid
Tess Menet

Clarinet

Thomas Grant
Tun Man Ho
Nina Penner
Peter Pinteric
Jovanna Rosic
John Williams

Bass Clarinet

Julia Stroud

Bassoon

Lance MacMillan
Dulcie Vousden
Margaret Fay
Krista Wodelet
(contrabassoon)

Saxophone

Tristan DeBorba (alto)
Jamie Wilkie (alto)
Becky Simpson (tenor)
Allison Prole (bari)

Trumpet

Steven Abra
Jason Young
Jodi Allen
Kathleen Heap
Lynn Peterson
Colin Medieros
Jeff Bryant

Horn

Jason Austin
James Gass
Adam Gaw
Kari Hueber
Stephanie Perry

Trombone

Vanessa Fralick
RJ Satchithanathan
David Doddington (bass)

Euphonium

Meaghan Allen
Cameron Rawlins

Tuba

Courtney Lambert
Rob Teehan

Harp

Pearl Schachter

Electric Organ

Andrei Streliaev

Piano

Roger Yuen

Percussion

Allison Bent
Dan Cameron
Charlie MacLeod
Dan Morphy
Maya Postepski
Amie Watson

MacMillan Theatre

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Saturday, March 19, 2005

8 pm. MacMillan Theatre

SYMPHONIC BAND - JEFFREY REYNOLDS, CONDUCTOR

Wind Band Classics - Works by Reed, Bach and Holst

Saturday, April 2, 2005

8 pm. MacMillan Theatre

WIND ENSEMBLE - ALAIN TRUDEL, CONDUCTOR

Colin McPhee's *Concerto for Piano and Winds*, featuring pianist Lydia Wong,
and other works

Biography

Gregory Burton is a leading conductor and educator in Canada. Formerly Resident Conductor of Symphony Nova Scotia, he has conducted that ensemble in over 250 performances since 1991. For 16 years he has been Music Director of the Nova Scotia Youth Orchestra, creating one of the finest orchestral training programmes in Canada.

This season Mr. Burton will also be the principal guest conductor of Symphony New Brunswick, as well as visiting senior lecturer in the Faculty of Music at the University of Toronto where he will teach conducting and work with the Symphonic Band, Wind Ensemble and Brass Ensemble.

Gregory Burton was a member of the trombone section of Symphony Nova Scotia for 18 years. He has also performed with the Toronto Symphony, Kitchener-Waterloo Symphony, the Chicago Civic Orchestra and the National Youth Orchestra of Canada.

Mr. Burton has held faculty positions at Acadia University and McMaster University before his current work at the University of Toronto. He has been conductor in residence at Brandon University. His graduate degrees include a master's degree in trombone performance from Northwestern University, and a doctorate in conducting from Arizona State University.



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